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NEW AND/OR OLD SYMBOLS

If one picture is, as the Chinese tell us, worth a thousand words, we might truly say that one symbol is worth ten thousand words.

Words can be understood only within the context of each one's experience and powers of mental imagery. It would take many words, for example, to describe a rhinoceros to one who had never seen one. A picture, however, presents the image immediately.

The picture of the rhinoceros is a transitory visible image of one aspect of the appearance of this animal. But how can ideas (love, eternity, hope, etc.) or spiritual substances (the human soul, the angels, the Trinity) be expressed pictorially except by analogy? By familiarity with the known, we are led to deeper understanding of some aspects of these universal ideas or of these beings which have no material shape. A picture may express some particular aspects of a truth. For example, a picture suggesting the preventive love of a mother for her child will necessarily be different from the expression of the love which surmounts racial barriers or provides for helpless creatures of the animal kingdom. A picture is necessarily weighted with accidents of time and place.

A true symbol expresses a fundamental idea by an analogy stripped of particularizing, irrelevant detail. To express visibly the invisible and intangible, we use such tokens, some material objects, i.e., the clover leaf or the interlocking circles, which are put together in such a way that we can infer from the material things we can see, something about the idea, the unity of the Trinity, which, in this case, we know by faith, but which the mind cannot fully grasp. Tokens or symbols may be something generally agreed to mean the same thing (as the interlocking circles for the Trinity) or may have, by their nature (as

the clover leaf), some likeness to the thing symbolized.

We have at our disposal a rich heritage of such traditional symbols, most of which have originated in the early ages of faith. By repeated use and clarification these have become the common visual and intellectual heritage of Christians. But we must remember that, although their meaning is universal, symbols hide a mystery at the same time as they illuminate it, and thus they are not easily understood without training. Any literal interpretation of them is necessarily inadequate and incorrect. Once understood, however, Christian symbols become a stimulation to contemplation, conveying notions of profound spiritual significance.

The question has been asked repeatedly: why can't we produce today new Christian symbols which express our own peculiar response to universal truths? Why must we always see the fish, the palm, the lily?

Our first problem, it seems to me, is not consciously to strive to create new symbols for the fundamental perennial ideas, but rather to penetrate the fundamental ideas more profoundly. If we study our traditional symbols in the light of their hidden, not their literal meanings, we shall probably have all we need, and we shall at the same time avoid the dangers of using them, less to say something, than to "fill empty spaces" or to make things look "attractive." To the extent that we develop a taste for the traditional Christian symbols, we learn more about ourselves, about God and about the world we live in. Then, if God gives us an original idea, we shall be able to understand it, and, if we can give a neat expression to it, there will be a new visible symbol.

In originating specifically Christian symbols, we have the problem of educating our audience to an understanding of our

pictorial language before it can be universally understood, regardless of its merits. Explanation must be given, up to the point where the mind grasps the analogy and revelation begins. For example, the symbol on the back cover of this issue is an illustration of creative imagination applied to the development of an original symbol for a familiar idea. (Its meaning is explained in the News & Comment.) Those artists who penetrate most deeply the meaning of the old symbols, are able to clothe them in ever new guise without causing them to lose their universal significance.

In this issue we are featuring a few contemporary versions of an ancient symbol

of love, the heart, combined with the figure of Christ, its Divine Exemplar.

In the following article, Mr. Carey points out the chief defect of most figures of the Sacred Heart, and, by making necessary distinctions, he suggests a remedy for the insipidities and distortions so prevalent. Another remedy is elaborated upon in Father St. Marie's article on the vocation of the artist, in which he insists upon the artist's obligation to perfect his mind and his heart as well as his art. The illustrations of the Sacred Heart in this issue indicate the wide range of interpretation possible within the framework of a traditional symbol.

FIGURES OF THE SACRED HEART

In view of the vulgarity of so many representations of the Sacred Heart, Mr. Carey here analyses what he considers their chief defect—the artist's misconception regarding the nature and proper handling of symbols.

By Graham Carey

The first step in any reformation of the deplorable condition of representations of the Sacred Heart of Jesus must be a clear recognition of the facts and of their seriousness. Outside the Church an image of the Sacred Heart has become almost a synonym for religious vulgarity. Inside the Church the imaginations of the faithful are infected by what their eyes see. If we accept these images, our imaginations are degraded, and if we reject them we are in danger of losing at the same time the goodness and truth for which they are supposed to stand. We wish to be neither artistic dupes nor artistic snobs. In any case these images are all too apt to cause scandal.

The second step must be an attempt to understand and to distinguish the different kinds of defect which together have caused the present situation. Chief among these must be the almost universal vulgarity of these images. I need say no more here on

this point than to suggest that a noble image is the product of a noble imagination, and that it is futile to expect adequate representations of divinity from designers whose misfortune it is never to have entertained adequate notions of divinity. Of other types of defect, I would like to enlarge here on one only—a misconception regarding the nature and proper handling of symbols.

Thoughts cannot be seen directly by the outer eye. They have no material bodies. Ideas have no external appearance that can be copied. To convey thoughts from one mind to another we make use of symbols. A symbol has a material body which can be seen, and yet is the carrier of an idea which cannot.

A symbol is usually a convention, a shape or appearance of some kind which people have agreed to regard as standing for an idea. For example, the numeral 2 stands for the idea of duality. You can't see duality, you can only see pairs of things.

We agree to express the quality that all paired things have in common by the symbol 2. A diagram of the heart stands for the idea of love. Though we can't see love itself, but only loving people and loving actions, we agree to express graphically the idea of love by the heart. Both the numeral and the heart are conventions which have to be learned, and they have meaning only for those who know that meaning.



1

There is also another and quite different kind of representation and this is called naturalistic. Here the artist does not make a conventional symbol for an idea, but copies the appearance of a material scene. If he is sufficiently skillful in reproducing effects of light, of linear perspective, and can set down accurately the shapes and colors of things, we who look at his painting can "feel as if we were there." Because we enjoy the partial illusion of being in the presence of the scene depicted, we are able to feel the same emotions that we would feel if actually present. The naturalistic painter, like Apelles of old, is by his skill able to arouse emotions (the desire of the birds for the grapes, in the case of Apelles), and this exciting of emotions is usually his aim. So, whereas the object of the symbolic artist is intellectual—to remind the observer of the truth he already knows—the object of the naturalist is emotional—the awakening of a mood.



2



Naturalism is a rather modern development. Until a few centuries ago, we find but few examples of naturalistic art, either in drawing and painting, or in the literary and dramatic arts. The techniques which are necessary to make naturalism really effective were simply not developed. Such stories as that of Apelles and his birds do not reflect the day-to-day facts of ancient Greece any more than the stories of dragonslayers do. These are tales of wonder workers. In general, until the Renaissance and its technical developments, men drew and painted as primitives and young children still do, from the knowledge they had

in their minds, rather than from what their eyes exactly saw at any particular moment. Men used eye and hand to satisfy the demands of intellect, and they used the symbol. It did not occur to them to satisfy sense and sensibility alone.

Because the naturalistic method depends upon accuracy in the representation of appearances, it cannot, without doing violence to its own first principles, depict any parts of an object which are invisible from the point of view assumed by the artist. He can only paint what he can see. But there is nothing to prevent the conceptual or symbolic draughtsman from delineating the invisible, and he has always felt perfectly free to do so whenever such delineation makes easier his task of expressing truth. We are neither surprised nor distressed when we see a cube drawn in a way that shows the hidden edges as in fig. 1, because we understand that the purpose of the drawing is instructive, and that the addition of the dotted lines tells us a little more about the nature of cubes than does fig. 2 which does not show them, but which tells us about a cube's appearance. When we really want to explain something, we instinctively choose the method best suited to our intellectual purpose regardless of the limitations of sight.

Practically all primitive representation is of this indicative and conventional sort. One of the earliest drawings in existence, on a cave wall near Oviedo, Spain, represents an elephant, and was made countless thousands of years ago by an artist of the Aurignacian culture. This particular drawing has interested anthropologists because it shows the animal's heart in its correct position. For this reason we would class it as a symbolic rather than a naturalistic work. It shows what the eye cannot see but what the mind knows.

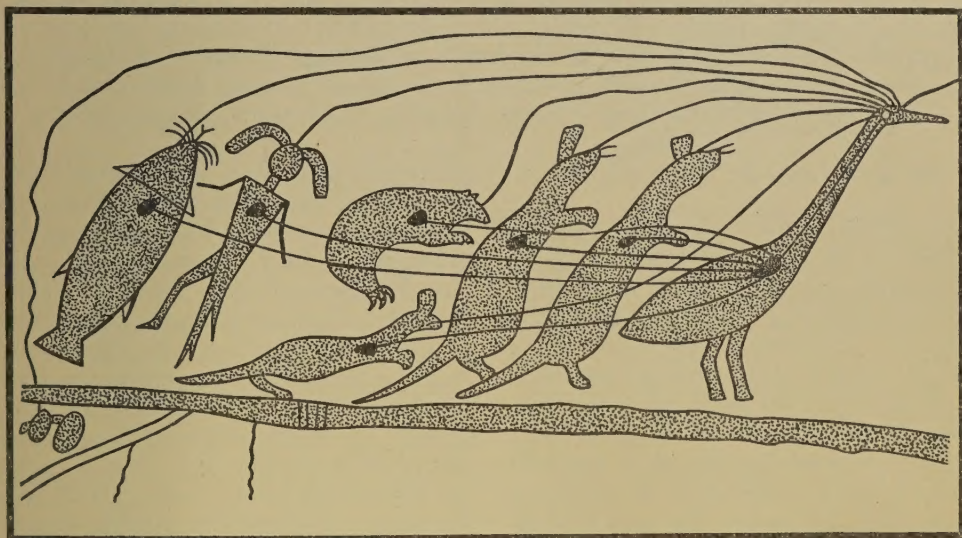
Another and much more recent primitive example is the famous petition of the seven Indian tribes to Congress (opposite). It is a drawing of a crane, a fish, a man and four mammals, these being the totems of

the petitioning tribes. Each animal is drawn with the heart showing, and from the heart of the crane, who is in the lead, run six lines connecting with the six other hearts. There are also six lines connecting the crane's eye with the other eyes. In this simple way the artist proclaims the unanimity of the seven tribes. All have set their hearts on the same object, and all see eye to eye. There is nothing vulgar or repulsive about these conventions. We easily understand that the hearts are shown, and they and the eyes are connected, because these are chief parts of the message to be conveyed.

Another example of the depiction of the invisible is the conventional representation of Our Lady, common in the Middle Ages, with her unborn Child clearly portrayed (page 9). What is inside is shown as if outside, what is behind is shown as if before, for a good and sufficient reason.

But in each of these examples—the cube, the elephant, the petitioning totem

animals and the Madonna—it is only possible to accept the liberties which are taken with the visual, if it is understood that the design is not naturalistic but symbolic. If we insist on taking a photographic attitude to these things, we will probably be offended by the transparency of the solid cube, "the X-ray view" of the elephant, as it has been called, the painful wiring together of the animals' eyes, and the impropriety of an anatomical study of a supremely noble person. If we insist on approaching such works of art as if they were supposed to produce illusion, as if they were intended to appeal directly to sensibility through the organs of sense, then we are approaching them in the wrong way, and the sensations evoked will be anything but agreeable. But if the drawing or painting is made, as these examples have been, in a sufficiently unnaturalistic way, then there is very little chance that the observer will fall into such an error. And here at last, I have come to my point.



The above ideograph is a petition sent by seven Indian tribes (represented by their totems) through their leading tribe, the Oshcabawis (the crane), to the United States Congress asking for the fishing rights to certain lakes near Lake Superior (shown at left). The agreement of the various tribes is shown by the lines which connect head and heart of all the tribes to the head and heart of the crane, who, in turn, has one line directed to the lakes in question and another pointed at Congress.

It seems to me that some of the bad effect of the Sacred Heart figures is due to a mixture of two quite distinct kinds of art. The heart is a symbol, a symbol of Divine Love, not a bodily organ whose appearance, when dissected out, is to be recorded. The love of the Creator for his creatures, as manifested by his Incarnation is a tremendous *idea*, and this idea is to be expressed as nobly and beautifully as possible for the benefit of those people who are already familiar with it. If when presenting this symbol to the intelligence, the artist at the same time tries to evoke a mood of devotion through the use of naturalism, the presence of the symbol will inevitably strike a jarring and discordant note. Such a confusion of technical means and of ends is bound to produce ugliness and discomfort. If we insist on using sym-

bols ignorantly, we are certain to produce monstrosities.

Repelled by such monstrosities, people sometimes are tempted to blame the theme. But there is, and can be, nothing wrong with a figure of Christ adorned with a symbol of his transcendent love. The designers of the great mosaics at Ravenna, for example, would not have had the slightest difficulty or felt the slightest embarrassment with this assignment. They did much more startling things, and beautifully solved much harder problems. They would probably not have been able even to understand the nature of the difficulty. They lived before the photographic age and were not confused by it. The great freedom that they enjoyed in their handling of the visual, was justified by their intellectual intention and symbolic means.

THE VOCATION OF AN ARTIST

Father St. Marie, a member of the faculty of Gonzaga University, delivered the following address on the occasion of the formal opening of the C.A.A. Convention in Holy Names College, Spokane, Washington, August, 1951.

By Rev. Louis H. St. Marie, S.J.

As a member of the human race an artist is subject to the same divine laws given by God to all men. However, if we speak of the artist according to his proper mission in life, i.e., according to his *vocation*, we imply a special application of those laws.

Some of you are artists, some are interested in the problems of the artist, but I think I can safely say that all of you have taken it upon yourselves to do something to educate the patron, the artist and his audience to a Christian view of art.

Ecclesiasticus, in Chapter 38, verses 25-29, speaks of the vocation of the scribe: "The wisdom of a scribe cometh by his time of leisure: and he that is less in action, shall receive wisdom." Then the question is asked: "With what wisdom shall he be

furnished that holdeth the plough and that glorieth in the goad, that driveth the oxen?" The inspired writer is using the word wisdom here almost as we use sanctity. His answer is that the vocation of the artist or craftsman is different: the vocation of the artist is that he give his mind to the work to be done. "The ploughman shall give his mind to turn up furrows," and again, "So every craftsman and workmaster that laboreth night and day, and he that maketh graven seals . . . shall give his mind to the resemblance of the picture and by his watching shall finish the work."

Speaking more particularly of the smith he says: "So doth the smith sitting by his anvil and considering the iron work. The vapor of the fire wasteth his flesh, and he fighteth with the heat of the furnace; the noise of the hammer is always in his ears,

and his eye is upon the pattern of the vessel he maketh. He setteth his mind to finish the work, and his watching to polish them to perfection." Of the potter he says: "He maketh all his work by number."

"All these," he continues, "trust to their hands, and every one is wise in his own heart." Their vocation is to build the city: "Without these the city is not built."

It is true that "Upon the judge's seat they (the artists) shall not sit, and the ordinance of judgment they shall not understand, neither shall they declare discipline and judgment, and they shall not be found where parables are spoken."

The artist's task, his vocation, will be different. His leisure will not be given to the study of the laws that control men, nor to the men for whom God made the laws. His mind will study the laws that control the making of things; his thought will be to finish his work and give it perfection. He will build the city for other men, his brothers, and he will build it worthy of the children of God.

And he concludes: "They shall strengthen the state of the world, and their prayer shall be in the work of their craft, applying their soul, and searching in the law of the most High." This is their vocation and their wisdom. By their study they shall build up in themselves reserves of ability and vision, and they shall make things by the power and wisdom that is in them, as God created all things by his infinite power and knowledge.

The nobility of the artist's vocation has degrees. If the vocation of the ploughman and the smith and the potter is so noble, if the work of these will build the city and strengthen the state, if the work of these is prayer, then how much more will be the vocation of the Christian artist dedicated to continuing God's creation in the souls of men and in the world.

This difference is one of degrees — each according to his gifts. Between the ploughman and the painter or sculptor there is a bond: both are makers, both work that the

city may be built.

But the craftsman whose work is directed to the making of the materially useful has not the same obligations as the artist whose work is directed to the making of the intellectually useful. Nor has either of these the same obligations as he who makes the spiritually useful.

All of these, however, must search the laws of the most High that their work be finished and perfect. But he who seeks to



portray the divine mysteries must penetrate ever deeper into the ideas of God the supreme Creator. He must understand more fully the nature and possibilities of matter. For, composed of matter and spirit as he is, his work will likewise be matter and spirit. He will not give that which he has not acquired; like God he will make to his image.

I know an artist who carved a crucifix. Although well-known and competent in his own field, he has practically no religion. I have no doubt that he was earnest and sincere, but I must say his crucifix had nothing which suggested the mystery of the crucifixion.

This is the need in our religious art today: holy artists, wise in mysteries of God;

artists who have long and prayerfully pondered their religion, men who have grown spiritually in virtue and learning. For one makes to his own image. It is likewise true that the artist must have grown in his art. But this is no guarantee of good work worthy of the city, not to say worthy of the house of God and the hearts and minds of his children.

By vocation, then, the artist must perfect his art and his mind and his heart. The ideal we have depicted does not permit him to be anything but perfect in his artistic work. No amount of excellent moral intention can make up for deficiencies in his craft or vision. The artist must have good intentions, for he will be judged worthy of heaven by these. But it is another story when we consider his art. It will be judged by its own perfection. For his vocation is to build the city with perfect work. This is his special and particular vocation as an artist and he must seek his own perfection in it.

Today more than ever, the artist must develop as man and artist, for there is no

longer a good and strong tradition to bear him along on its tide. More than ever he needs humility to prevent allurements of fame to vitiate the purity of his artistic intention. He needs humility, that vanity does not make his art merely an expression of himself. He needs the spirit of poverty to avoid compromising his art to an inordinate desire for the goods of this world. More than ever he needs fortitude to follow his inspirations in the face of debased tastes. He must develop prudence to weigh all the factors of a complicated problem involving values in a world where values have become confused. But more than anything else he must develop the spirit of prayer. The manifestations of God in creation must be his loving study by night and by day.

Finally, unless he develop himself as a Christian and as an artist, his vision will be obscure and his art weak; he will fail in his vocation to build the city well and strengthen the state of the world, and his prayer which is in the work of his craft, will not be worthy of his God.

A LITHO-OFFSET PROJECT

In many schools, offices and institutions, the old mimeograph machine is being replaced by modern multigraph equipment.

These new presses work by a litho-offset process and are capable of much finer and neater work than could ever be obtained with the old mimeograph stencils. In addition, they can also be used to reproduce all kinds of pencil, pen or brush illustrations and even photographs.

Lavishly illustrated year books, programs, pamphlets, announcements and other short run school publications can be produced at very low cost by this process. There is no expense for plates as the art work can be done directly on the aluminum or paper masters used in printing.

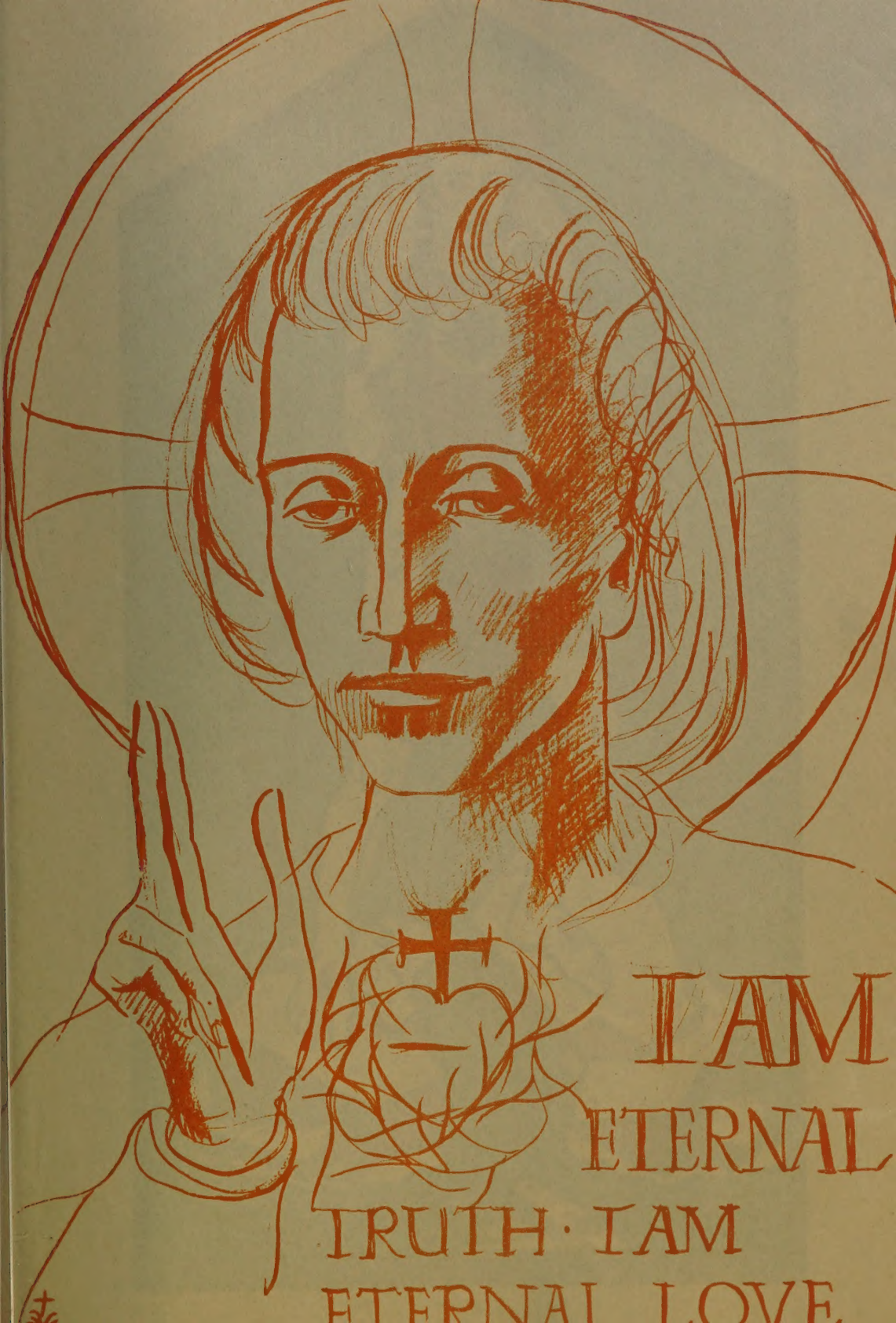
In some schools, groups of students themselves have organized printing teams. But the cumbersome labors of typesetting

and printing have usually been prohibitive to the students' limited time and skill. With the new, simple process, students are able to produce their own publications from start to finish and become accomplished publishers instead of merely turning in their copy to the commercial printer and letting him take over from there in ways mysterious to the uninitiate.

In order to experiment with this process, three of our members agreed to illustrate this issue with appropriate inserts of the Sacred Heart. The drawings were made directly on the printing masters.

We shall be glad if this note will encourage our student groups in the printing and publishing business which our Holy Father urges us to use diligently to return all things to Christ.

Adé de Béthune



I AM
ETERNAL
TRUTH · I AM
ETERNAL LOVE







In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God, All things were made by Him, and without Him was made nothing that was made. In Him was life, and the life was the light of men; and the light shineth in darkness, and the darkness did not comprehend it.

There was a man sent from God, whose name was John, This man came for a witness, to give testimony of the light, that all men might believe through him, He was not the light, but was to give testimony of the light,

That was the true light, which enlighteneth every man that cometh into this world. He was in the world, and the world was made by Him, and the world knew Him not. He came unto His own, and His own received Him not. But as many as received Him, He gave them power to be made the sons of God; to them that believe in His name; who are born, not of blood, nor of the will of the flesh, nor of the will of man, but of God. And the Word was made flesh, and dwelt among us; and we saw His glory, as it were the glory of the only begotten of the Father, full of grace and truth,





SACRED SUBJECTS IN MODERN DRESS

Question: Is there any valid reason why present day artists break away from the traditional ways of representing Christ and the Saints by showing them in contemporary dress? Isn't this an anachronism to be avoided?

By Graham Carey

The ancients, and the primitives both ancient and modern, have little historic and no archeological sense. The details of daily life among peoples of distant places and far off times, as well as the appearances of things, do not interest them. If they concern themselves with distant events at all, it is the principles beneath the local and the temporal that they care about, and these principles are placeless and timeless. In the absence of any conviction to the contrary, they ingenuously assume that other people, no matter how distant, dress and behave and appear more or less as they do. This being the case, their art is quite naturally and unaffectedly anachronistic.

For example, in that great history of the world, *The Nuremburg Chronicle*, published in 1492, the scene represented in its many hundreds of wood cuts is a late Gothic one. Solomon is invested with all the glory of a medieval emperor. A second century and a fifteenth century pope can only be differentiated by the label. Queen Helen of Troy wears the same robes and diadem as Queen Elizabeth of Hungary. Almost everyone is a fifteenth century German, for the illustrations were made (Albrecht Durer is supposed to have worked on the blocks among other apprentices) by fifteenth century Germans. For another example, even as late as the eighteenth century, Shakespeare was acted in "plain clothes," and Macbeth fought Macduff with rapiers, with lace hanging from their sleeves. The idea to be expressed was the thing, and evidently there were still people who thought that archeological accuracy was unimportant.

But it was the discoveries of the fifteenth

century humanists, and their enthusiasm for the imagined perfections of the classical world which was the first seed of a new attitude. Those scholars who were repelled by the spiritual dryness and lignification of the medieval world in its decrepitude, looked eagerly to the pagan past of Europe, and no detail of life in what seemed to them that golden era was insignificant. Classical archeology slowly developed in the following centuries until in the nineteenth the death blow to medieval anachronism was struck by the Romantic movement. To these forces was added the enthusiasm for exactitude of visual representation which was the outgrowth of the discoveries of Daguerre. An alliance between these forces was completely triumphant, and long before the end of the Victorian era no one doubted that archeological accuracy in historical painting and sculpture was as important as visual accuracy.

With the twentieth century the tide changed, and a few artists reverted to what seemed to most people a most incongruous habit of the use of modern dress. Shakespeare in "plain clothes" was an early example, but religious artists were probably more serious advocates of the new mode. David Jones, Stanley Spencer, Thomas Derrick, Eric Gill were English artists of the first part of the century, whose interests were largely religious. Lauren Ford, Father Catich, Adé de Béthune and other contemporary American Catholics work in the same manner. I do not think that it is an affectation, either of novelty or of archaism in the case of any one of these artists. They have adopted the more general human attitude to this question — not in simplicity and ignorance as with people

unaffected by the Renaissance — but with the genuineness of appreciation which on his return home, no one feels who has never been away. These artists see, against the background of Victorian error, the truth that religious principles are of eternal and supernatural value, and that they

are most adequately clothed in the habiliments of the *here* and the *now*. Now is the acceptable time, and *here* is the acceptable place. Historic episodes are given not less but more dignity by clothing them in the only clothing that the artist can really understand.

THE BEAUTY OF ORDINARY THINGS

It was with a good deal of natural reluctance that the young priest whose ordination card is here reprinted allowed himself to be persuaded that its publication would be of real value to readers of the C.A.Q. Whenever an especially fine solution to one of the perennial problems turns up, it is a service both to the artist and to prospective patrons to give that solution publicity. The announcement was written by William Cladek of Rahway, New Jersey, a former C.A.A. treasurer.

Dr. and Mrs. Thomas William Phelan joyfully announce that their son, the Reverend Thomas William Phelan, will be ordained to the Holy Priesthood by the Most Reverend John M. McNamara, D.D. The Holy Sacrament will be conferred in the National Shrine of the Immaculate Conception, Washington, D. C., on the Feast of St. Boniface, the fifth of June, nineteen hundred and fifty-one at eight o'clock in the morning.

You are cordially invited to offer with him the Holy Sacrifice of the Mass on the Fourth Sunday after Pentecost, the tenth of June, in the Church of St. John the Evangelist, Rensselaer, New York, at eleven o'clock.

FILMS AND THE SPIRITUAL LIFE

In this article reprinted from the International Film Review, No. 5, the author considers the potentialities of the movies for fostering spiritual life.

By Daniel-Rops

The enormous popularity of religious films cannot be underestimated. Even when traceable to a strictly commercial origin — let us admit we have in mind the success of *Monsieur Vincent* — we rejoice, nevertheless, at the sight of people thronging to watch a film that expresses, more or less, the soul's aspiration toward God. It is enough to notice the people coming out of the theater after seeing such a picture to gauge the influence — from the apologetic standpoint alone — of the cinema. A certain Little Sister of the Poor who had the clever idea of begging for alms at the exit of a theater showing Maurice Cloche's masterpiece told a friend that she had thus received very considerable amounts. If the art of the screen should result only in awakening people's conscience to the obligation of charity, the time and money spent on it would not be wasted.

However, this vogue for religious films presents a problem which to me seems all important: that of spiritual experience as such and the screen's opportunities for fostering it. To what extent can pictures unrolling before our eyes evoke within us a true spiritual response and set us yearning for the Ineffable? How *far* are producers ready to go in pursuing this end? Or do they regard such a religious element as holiness, for example, only as an artistic factor of a peculiar type? To the Catholic conscience this is an extremely delicate question which has received perhaps too little attention.

As a matter of course, this pre-occupation is a dead letter to some producers. Unhappily, the most "sensational" Christian film of recent years, *Fabiola*, can serve as an illustration of this. No doubt the drama

of the Persecutions awakens in our hearts so many echoes that inevitably, even in so spectacular a film, a definite spiritual emotion is occasionally felt, as for example, in the presence of such characters as Tarcisius and St. Sebastian. But it is obvious that the dominating truth of persecution, i. e., martyrdom regarded as a real Sacrament and even the Sacrament *par excellence* — that which identifies man with Christ crucified — was absolutely foreign to the understanding and the intentions of M. Salvo d'Angelo. Similarly, the terrific force which uplifted primitive Christianity and flung it into combat against the Roman world — this victorious crusade accomplished through the willing sacrifice of thousands and thousands of human beings — has, in his hands, fallen from sublimity and lost its spiritual appeal. There we note a flagrant case where the spiritual poverty of the man who deals with an authentically Christian theme may do it grievous injustice.

Another case — no less characteristic — is aptly illustrated by the American film *Joan of Arc* wherein triumphs the admirable actress Ingrid Bergman. Here are no irritating discords as in *Fabiola*. Hollywood, which might well have overwhelmed us with showy splendor, has had the wisdom to employ relatively simple means. Moreover, the film is undoubtedly true psychologically, in the sense that Joan is presented with fitting restraint and simplicity. From beginning to end there is not a sequence where Ingrid Bergman strikes a false note or fails to convince.

Let me repeat: her impersonation is psychologically "fair and fit." Is this enough? No. To a Catholic, the essence of Joan of Arc's story is the mystical face-to-face encounter of a soul with God: sublime

communion whose language may be understood only by angels. Now this essential is just what the producers of the film have missed. The Joan of Arc we see is the perfect patriot who speaks of her beloved France so movingly. But what of the saint? When do we see her? For a few seconds in the scene of her Communion before dying and for a little while — in a way that may arouse argument — at the stake.

Here the film is inadequate because its authors have not sufficiently understood their central personage and have not aimed at depicting the soul of a saint. A very fine film, though not a masterpiece, *Joan of Arc* will have spiritual importance only for those spectators who are really conversant with Joan's history and thus able to contribute something of their own. We are grateful that an American film should present no obstacle to this, but we cannot be satisfied with such a result.

Here arises another and more precise question: To what extent is it possible for pictures and words necessarily aimed at the general public to express *real spiritual experience*? The difficulty is plainly evident in two films which, in this respect, do possess undeniable qualities: I mean *Le Sorcier du Ciel* by Blistène and *Cielo sulla Palude* by Genina.

In both of these the authors have certainly understood the problems involved. Have they found the answers? We do not believe they have.

Genina's very lovely film, in stressing the human and earthly aspect of the drama of Maria Goretti, has in no way prevented us from recognising the sanctity of the angelic little heroine on whom the Church has recently bestowed her highest honor. Holiness so virginal and lowly can only be felt, and merely allows of portrayal. Has the author succeeded in making it felt? Here and there, perhaps, by surrounding the heroine with an aura of sacrifice, a radiance of purity and charity.

Nevertheless, after seeing the film, when one reads the life of Maria Goretti

and the unadorned and amazing details of the process of beatification, one cannot but think that the cinema here is a hindrance rather than a means to communicating the truth. That is why, perhaps, some spectators are obviously mystified as to why Maria sacrifices her life. The greatest of Christian themes: sin and the refusal to commit it — was exemplified in the brief life of this humble peasant girl; it would be extravagant to claim that Genina's film makes this clear to the public.

So likewise, with *Le Sorcier du Ciel*, Georges Rollin's impersonation is superb. With unusual power and veracity he has merged himself in his part. Although apparently an agnostic, the director tries to lead the spectator to the conclusion that God is the one answer to all problems.

Beyond doubt, too, the film forcibly suggests the soul of a true priest overflowing with love for mankind. But after seeing the film, are we really confident of having grasped its meaning? Have we properly understood that the guiding force of this priest's soul is supernatural love — a love transcending all earthly loves — a manifestation of the Eternal Compassion? I do not think so. God is admitted and acknowledged, but he is not ubiquitous; He is not the Alpha and Omega; not the sole motive force of the whole drama.

To what can we ascribe this? Perhaps to the very conditions governing this marvellous yet deceptive art of the moving pictures. By the very nature of these conditions it tends to concern itself too narrowly with human and temporal matters. This splendid art of the cinema, an art which evokes the lowly and sorrowful as well as the sublime, must reach us *through* our very humanity, base and noble by turns.

From time to time the expression on a face (I am thinking of Pierre Fresnay in *Monsieur Vincent*) can give us a passing sense of the Ineffable. Yet even that belongs to the order of the senses rather than to that of the spirit. Can the very concept

of Divinity "this concept *shorn of all images*," — as a great mystic, the Blessed Suso calls it—be expressed by an art which in its very nature postulates the use of images? Just as the noblest literature can

never describe God but can only offer him to a consciousness rapt in the silence of contemplation, so the cinema, by its very essence, is faced with what may be for it, a complete impossibility.

GEORGE LOPEZ, IMAGE MAKER

Claudine Morgan, through her rare understanding of both the Indian and native Spanish cultures of the Southwest, has become one of the few "Anglo" artists who are able to work with the artists of these cultures. Mrs. Morgan owns and operates the Los Santos Shop in Santa Fe, which is both a book shop and her own studio. She is also C. A. A. regional director for the Mountain Region.

By Claudine Morgan

I find it impossible to write objectively about George Lopez of Cordova without speaking of his forebears, his village and the part of New Mexico that you pass through to reach him. It seems more like a journey through time, than over miles. I almost feel as if I had gone through to another age, a rich and golden part of America and of the Catholic Church. My Spanish is too limited for an extended exchange of ideas with George Lopez, but through his village, his life and work I am aware of him and of what he thinks. Through beauty and faith I am related to him.

Cordova, his village, rests against a hillside facing a protected fertile valley. Low adobe houses are built in a sprawling fashion — are left adobe color with white window trims, the posts and the recesses of the portals often painted a soft yellow, rose, green or blue. The narrow roadways — left between houses that are constantly being added to as the family and the years grow — are unpaved, twisting about the hillside, deeply rutted by wagon wheels. Chickens, sheep and pigs run free of the rough gray fences that close off the corrals. The outhouses stand against the brilliant blue sky in sharp square forms, being very characteristic in their isolation. There is the smell of earth and littered straw. There

is the sound of clear water rushing in the irrigation ditches, the chatter of children and the squeal and grunt of animals. Early in the summer thick strings of *chili*, and thin, ragged slices of drying meat hang on lines near every house. Sometimes a whole portal will be screened by these bright strings of *chili*, deep yellow and red. When you are in Cordova you are in a village that is close to the past, and among a people who in their mountain isolation have retained the customs, practices and crafts of their forefathers.

The hub of the village is the church. It is constructed of adobe that has been plastered over in the last year, and has been given a new tin roof, but the old bell still tolls, soft and true. George usually clammers up to the little belfry and rings it for you. The *santos*, the altar cloths, the confessionals have either the carving, the painting of the Lopez family, or its name worked in them. Until recently the carved doors, too, were the work of members of the family, but now these have been sold.

The Church fostered much of the colonial art, and, I believe, the only indigenous religious art. It was shaped by the limitations of the craftsmen, and by the materials at hand — wood, gesso and vegetable colors. In the long winter months, when the snows held the villages secure from any intrusion, men whittled

images of the saints. They copied crudely the few statues that had been brought from Spain, but more usually from religious *estampas* from Mexico, or from the illustrations of the few devotional books. The School of the *Santeros* grew out of this; and the *Moradas* and churches of New Mexico were the recipients of this art. The rather stiff, stark figures of saints in attitudes of devotion or agony cluttered the cold wooden altars of the adobe buildings. Standing wide-eyed — terribly wide-eyed, clear-eyed—before the painted and carved retablos, their highly decorative bodies clumsily covered with cloth dresses made by the women of the village, they are obviously the work of people who had fashioned them to satisfy their own needs.

All this was part of the heritage of George's grandfather and father. The grandfather was a carpenter and made furniture, which was, of course, carved. Today's native furniture has a different appearance from the older pieces, because very wide boards were available then, and they were adzed rather than sawn. The men who made furniture learned to carve, and the old man taught his son José Dolores Lopez, George's father, to cut wood and to make furniture. Young José Dolores grew up knowing the *Santos* of the village church, and he took to whittling pieces of wood as he watched the irrigation of his father's crops. Out of the fragrant cedar or soft cottonwood he carved the birds and animals of the woods and fields. Rejecting the flat painted surfaces of the *Santos*, he carved into his figures the details and decorations which expressed their natures. As he grew to manhood, his spirit and his ability to conceive grew. One winter he began to carve a large figure in cottonwood. Slowly the image of St. Michael was formed. Strange in its proportions, majestic in its character, white and pure in its medium. From that time — until his death — José Lopez carved figures in the round, as well as the more delicate creatures of twig and field.

His crucified Christ lay against a cedar

cross which was carved with stars and flowers. The planes of the cottonwood corpus simplified it into a powerful symbol of Redemption. Its arms stretch wide to embrace the world — its hands nailed to the cross with cedar pegs, curl up about the instruments of their wounds lovingly. The face rests against the shoulder as if its vision were turned in upon the soul. The whole body is at rest. When José Lopez was killed in an automobile accident he was buried in the yard of the village church. The cross for his grave José had carved himself. Today it is gone, and a gray cement cross supplants it.

George Lopez was born on April 23, 1900. He is primarily a farmer, but he is a wood worker also. This summer he has been working as a carpenter at Los Alamos. Most of his concepts and imagery spring from the memory and training of his father, but on the whole I would say that George's figures are not as lean and clean of limb, as were his father's, but seem of more earthly stock, prone to be a little thick. Most of the small carvings, like doves, pigs, beavers, crosses and trees, are stored in a small unheated room, which, as one enters it, is both cold and fragrant with cedar. Here Mrs. Lopez draws back the cloth that protects the carving, and displays her husband's work with great pride and with evident delight.

Both George and his father have carved the Tree of Life, or the "Bird Tree" as he calls it. I have been told that this was originally made with a snake around it to suggest Adam and Eve. However this may be, it is probably his best known and most appreciated type of work. The shaft of the tree rises straight from a four cornered block, on each corner of which an animal solemnly sits. The branches that are fitted into this shaft curve slightly downward, and are almost as thick as the trunk. Into these branches are pegged leaves and round fruit on thin stems. On each branch a separately carved animal rests. The whole structure suggests strength, fertility and extreme delicacy. It is life, death,

forest, all held in one small world of wood.

George and his forebears were, and are, *penitentes*, witnesses and participants in their own reënactment of the Passion. They had seen or experienced the flesh of man flayed with lashes. So the Christ they show us is the bloody, beaten Christ of the Passion, or the bruised and forsaken Christ hanging on the cross: the head forward, the beard peaked with moisture, the hair dank, the face marked by tears of blood, and the eyes wide, open, staring out. The vegetable colors often give the skin a saffron hue; this with brilliant blue, bright red, together with deepest black is very strong when seen on the Christ. The blood is often painted in a design of petal-shaped marks on a great angry sore on the knees, the wounded side, the heart recessed from the back, and the shoulder that bore the cross. The shoulder marked about with blue, is almost unbearable in its message of bodily suffering.

One figure that George carved this past year is reminiscent of one of his father's, which was called "Our Lady of Light," but he has made it his own. She stands with arms outstretched. Her feet are bare, and she really stands on them. Her head is crowned with a halo of carved light rays. This crown is removable, being held by a peg that fits into the head. The details of her hair and gown have been stylized into a decorative pattern, and near the bottom of her gown are carved an angel's head and wings. This angel does not in any way pretend to support her, as does the angel of Our Lady of Guadalupe, but it is incorporated into her figure as part of her person. George evidently feels that Our Lady would not be unattended by angels. I have never seen a figure of her by him without one. His saints, on the other hand, are usually quite alone, with their hands clasped in prayer.

In his conception of our Lady of Guadalupe (page 24), George manages to make the angel support our Lady very firmly by carving it from the same piece as our Lady; then he adds the moon at her feet. The rays

of her nimbus are carved separately and pegged in the side of her figure. It is interesting to see how well he proportions her figure, for she would appear very short if it were not for these things that support and surround her. Furthermore, George makes her a very oval and complete form, even the carved crown does not destroy this oval shape with everything happening within it. The whole weight and solemn beauty of our Lady lies within her person, mainly about her head and shoulders. George makes her nimbus of arrow heads of light, because she appeared as an Indian, and he is, after all, more keenly aware of candle flame than the shaft of electric light. His figure of our Lady of Guadalupe is one about which he was very sure. He has always known her; she was not born in his imagination as some of the other figures. However, he disregards all the colored prints he has seen of her; here his strength of mind and vision are clearly evident.

The last time I was in the village I took photographs of his sign posted in front of his house by the road, and of George himself with that first piece his father had carved — the St. Michael. I had to wait for him as he was out in the fields below, irrigating his crops. The village was quiet, the weather was warm, it was Sunday. I watched George climbing up the hillside smiling and nodding as his diminutive wife gesticulated and called to him in Spanish. And I was in no hurry.

As I waited for the door of the narrow sunken room where his carvings were kept to be unlocked, I was assailed with a sorrow, the sorrow of knowing that something precious is passing. George Lopez has no heir. He works, tends his crops, and carves alone in his village.

The blade of his pocket knife against the wood liberates the children of his imagination, the thoughts he holds on life, the memories of the *Morada* and the carrying the cross on Good Friday. The heritage of José's craft remains in him, but without a son of his own it will die with him.

ARCHITECTURE IN MEXICO

Max Cetto, who has practiced architecture in Mexico for the last ten years, suggests some of the advantages which have resulted from the close co-ordination between architect and workman in El Pedregal. His words are reprinted from Arts & Architecture, August, 1951.

By Max Cetto

The regular workman in the whole booming building trade of Mexico has no chance to acquire sufficient technical knowledge either by tradition or by education. His tools are poor, and house construction is accomplished without mechanical equipment. Considering these, and other odds, including the fact that only a small number of foremen are able to read working drawings correctly, the actual completion of so many thousands of houses in Mexico obliges us to give the highest credit to the extraordinary natural resourcefulness, the imagination and the passionate addiction of everybody involved in the activities of building.

In Mexico houses cannot be built by a complete set of drawings and specifications, as in most European cities and in the United States. If the architect cares to see the building finished according to his concepts, he has to supervise the work every

day, playing the part of a general contractor himself. Knowing that even the most careful preparation on the drawing board would not free him from spending at least half his time to put them through on the job, he very often prefers to rely on sketches and oral directions.

This method is not as bad as one would imagine. What is lost in efficient preparation is gained in directness of approach, new suggestions coming out of the work in progress, and a flexibility which allows one to make improvements on a moment's notice.

Under such circumstances it seems considerably wiser to renounce certain ideals of mechanical perfection which we adored in the first years of functional architecture, and accept the blessings of a rather rustic, handmade and more human touch, which is probably the most adequate expression of the natural and spiritual resources of this country.

Juan O'Gorman established a precedent in 1928 when he built his first concrete frame house stripped of all ornament. In his article, which first appeared in the same issue of Arts & Architecture, Mr. O'Gorman indicates the academic sterility of much of the so-called functional architecture of today.

By Juan O'Gorman

The functional or once-called International type of architecture in Mexico, which started around 1928 with European influences (LeCorbusier, Mies van der Rohe, Gropius, etc.) and with cries of horror from everyone (including the architects who today are its advocates) and which became the movement of the *avant garde* up to about 1935, had at that time a social

importance. Its main asset was the abolition of the old molds, of two or three academic mannerisms and the liquidation of a certain amount of stupidity in planning according to sets of rules which had no human meaning.

The principal function of functional architecture in Mexico during that time was to destroy. Its positive and human side was the idea that a poor country cannot

waste in æsthetics what it should gain in efficiency. Unfortunately this formula was applied with very little efficiency and for an æsthetic reason.

Today architecture in Mexico has taken from functionalism its forms. It has great pride in its up-to-date modernism, and has become thoroughly academic. Today everyone does the "right" thing, which was the "wrong" thing in 1930, and as a result we have all the boring stuffiness of correctness.

Just a few years ago the disguise for bad architectural planning was the symmetrical lay-out of Greek columns; today this disguise is the simplicity of bare walls, large areas of long windows (whether you need them or not) and the puritanism that is the style of abstract beauty.

It has become necessary again to introduce doubt and discomfort into this academic smugness for the sake of vitalizing and rescuing our architecture, now sick with functionalitis.

So today the task is to try to produce an

architecture which, irrespective of all functional rules, will be more functional, that is to say, with a better adaptation to climate, to customs and to site. It should be planned for its regional use and not as a universal utility. It should appeal to the people's taste and not to the elite of academic abstractionists.

We must also consider an architect who responds to the need for decoration, recognizing that architecture is the environment of the human being and not only the housing of machinery. Therefore it is important to have sculpture, murals of stone or glass, etc., and to integrate these into the architecture to such a degree that it will not be possible to say where the architecture ends and the murals or the sculpture begins.

We need for Mexico a Mexican architecture that uses functionalism for its real value, which is efficiency and comfort, and not for the purpose of producing in a roundabout and infantile way a supposed mechanical beauty.

BOOK REVIEW

DONNELLY, DOROTHY

The Golden Well: an Anatomy of Symbols

New York: Sheed & Ward, 1950. 191 pp., \$3.25.

The foundation of this book is Revelation: for the interpretation of symbols here given begins in an insight broad enough to embrace the import of those symbols through which God has revealed himself to man in Scripture, and to see in the whole of creation signs pointing forward to realities and fulfillments that man approaches only through faith. But while the foundation and underlying perspective are thus supernatural, the matter of the book comes largely from anthropology and folk lore. Miss Donnelly considers first man's choice and use of symbols as this is seen in human literary and artistic records of all ages. By analysis of the values naturally and per-

sistently attributed to common symbols she moves, then, into a study of such abiding characteristics of human nature as man's consciousness of an unseen world and his longing for ultimate security and happiness in the life of the spirit. Finally she suggests not only how man makes symbols to express and communicate his deepest consciousness, but also how God has created all things as faint likenesses, or symbols, of himself. In this way, beginning with an empirical study of the most commonplace symbols used by men in all ages, she binds all her thought to consideration of the First Truth from whom all symbols derive their ultimate meaning.

That so small a book can survey or correlate so vast a field is unusual, and depends on the author's power to select for discussion only such details as are particularly significant or suggestive. Miss Don-

nelly's success in fusing anthropology with theology, and in making anthropology a channel of apologetics, stems from the completeness with which she herself has first assimilated her knowledge. She sees every fact in ordered, and hence meaningful, relation to its first cause and last end. *The Golden Well* is not a book written primarily to give information, although it could have been written only by an author well versed in the science and lore of anthropology; it is essentially a work of distilled and critical interpretation — of the kind of criticism that is often called "creative" because it helps build for men a co-ordinated and vital insight into the springs of their life. One might say that while it presupposes knowledge, it is a work of wisdom.

The central thesis, that a symbol is essentially representative, is equally valid in relation to the symbols that man uses to express his limited meanings and to the tremendous symbolism by which God everywhere expresses himself. Simple as it is, this thesis suffices to keep the whole book free from the more common confusions that haunt much current writing about symbolism — for Miss Donnelly never becomes so lost in a symbol as to forget that it stands for something beyond, and greater than, itself. Nothing can serve

as a symbol unless it means something and is at least partially understood.

Symbols are created to give indirect knowledge where direct apprehension is either impossible or less moving. The poet may prefer symbol or metaphor to plain statement because it is more pleasing — or because what he has to communicate cannot be framed in direct statement. The second of these cases seems to interest Miss Donnelly most; in studying it she maintains that the use of symbols is man's way of compensating for the feebleness of his power to understand and communicate. In regarding our need for symbols as a result of original sin, it seems to me that Miss Donnelly exaggerates the perfection of intelligence that man possessed in the state of innocence; but in showing how man uses symbols to express his half-awareness of transcendent truths she stands on firm ground and can support herself by reference to human art through many ages. And any symbol, whether made by man or given by God to express some phase of his unfathomable reality, is always something inviting our pursuit until it leads us to the Final Truth that is the end of human aspiration and the source of all the values that even our most lowly symbols try to express.

Margaret Townsend O'Brien

ART HISTORY FILMSTRIPS

Filmstrips on the History of Art

MARGARET A. ALEXANDER

H. E. Budek Co., 55 Poplar Avenue, Hackensack, N. J. Edition B, 5 series, 30 filmstrips (1200 double frames), with 30 mimeographed, explanatory manuals, 8½" x 11", 220 pages, \$80.00; 5% discount on orders accompanied by check in full payment.

A side library for use in teaching art history and appreciation can no longer be regarded as an incidental frill. It is now a necessity, not only at the college but even

at the high school level. Formerly only the bigger universities and colleges were able to maintain sizeable collections of slides for use in teaching art. Smaller schools had to resort to prints and books for illustrative material. Obviously there is no comparison between slides and printed matter.

Some of the persistent difficulties that prevent small schools from assembling adequate collections of slides are:

1. The overwhelming task of selecting usable material for each art epoch;
2. The impossibility of seeing slides before buying;

3. The need for research and study to assimilate the slide to the school's use;
4. The problem of deciding whether to buy only large or small slides, or both;
5. Expense.

Difficulty number one can be met only by one thoroughly familiar with all the arts and the particular works of art that highlight each art epoch. The ordinary teacher is usually not up to this task, having neither the training nor the time to do the necessary research and study to encompass the entire field. Indeed only a few teachers who have taught the major areas of art expression, from antiquity to our own times, would be capable of making a representative selection of, say, 1200 slides.

The second difficulty is troublesome to all art teachers. To my knowledge no slide manufacturer will mail slides or filmstrips on approval, and this, it seems to me, is unreasonable. I recall my request to four manufacturers — to have slides mailed on approval — meeting with refusal four times, despite my assurances that I would pay the postage and insurance both ways on any slides that I returned. No reason was given. To my mind the only time a manufacturer would be justified in refusing such a request would be an occasion when the amount involved was considerable or when the request came from a bad credit risk. I rather suspect that many manufacturers have no stock on hand and make up orders from their files of negatives as orders come in.

The third difficulty is minor, yet vexing. The slide most often comes from the maker with no more information than its title or, even less, its catalog number, which the purchaser has to look up in the manufacturer's catalog — as I was once forced to do after a \$600 purchase. Usually date, provenance, attribution, size, material, etc., have to be confirmed by the purchaser after study — and then not always

successfully. It is true that some slide makers do have manuals to accompany special film strips; however, this is not true for the usual art history slide.

The fourth and fifth difficulties cannot be dealt with fully here, except to say that the shift is towards small (2" x 2") slides away from large (3¼" x 4") slides. Many institutions such as the Metropolitan Museum of Art now have 2" x 2" libraries. There are several reasons for this shift, chief of which are considerations of space and expense.

Small slides require far less library space. Projection equipment is cheaper and smaller and its smallness allows for easy portability for out-of-school lectures. There is less breakage with small slides, for a small slide dropped on the floor is less likely to break than a large one. Moreover many large slides have their emulsion film coated directly on one of the two glasses, which means that if the slide glass is broken the picture itself is shattered. With small slides, however, if the protecting glasses are broken the film frame can be removed and remounted between new glasses. Some schools and teachers have their own cameras, darkrooms, and specialists for making 35 mm, B & W, Ansco color, and Kodachrome transparencies, and this process is far less expensive for small than for large slides. One needs only to compare, for example, 20 Kodachrome, 35 mm. (2" x 2"), color transparencies at a materials-cost of \$3.20 with 20 Kodachrome, 3¼" x 4", color transparencies at a cost of \$28.00

The most serious of these five difficulties, I am convinced, are these two: inability to see slides before purchase, and expense.

The Budek Series is the best answer to the slide-problem that I have encountered. The H. E. Budek Co., will send out filmstrips, without obligation, on approval. Excluding a few museums, I know of no other slide-dealer who sells double-frame filmstrips, such as Budek's Edition B, for

home mounting. In Edition B there are five series, each of six filmstrips, making a total of 30 filmstrips in all. Each filmstrip averages 40 double-frames; a total of 1200 pictures. If one takes advantage of the 5% discount, the cost of 1200 double-frames is \$76.00. Each frame then costs about 6-1/3c.

My experience has shown that two slide glasses and mounting materials for each slide amounts to less than 2c. Excluding labor (less than five minutes for each slide) I find that 2" x 2" mounted slides cost about 8c each—quite a difference when compared to the usual Company-mounted 2" x 2" slides at 50c each. Moreover home-mountings will be uniform in tape color, labeling and "thumb tab" positioning.

I recommend Edition B (double-frame) priced at \$80.00 rather than Edition A (single-frame) priced at \$69.00. Each Edition consists of 30 filmstrips and has identical subject matter, similarly arranged. The art subjects of Edition A's filmstrips are arranged so that they may be shown as films, that is, the subjects are oriented vertically along the long (35 mm.) dimension of the film's frame.

There are three objections to these single-frame (Edition A) filmstrips. 1) The film, lacking protection, *will be scratched* with each use. 2) The entire film strip must be reeled into the projector in order to show any one particular frame, and this can be quite vexing if one wishes to make comparisons among objects taken from different art epochs, each on a separate film. 3) The subject matter, regardless of its format, is restricted to the narrow (25 mm.) width of the frame. Of course this is no handicap to tall subjects such as buildings, standing figures, and vertical portraits and paintings. It is a serious handicap, however, to broad, short objects such as reclining figures, horizontal structures, broad paintings and landscapes, whose broad dimension must be compressed within the small (25 mm.) side of the

film's frame.

Edition B overcomes all these objections, for (1) the individual film frame is mounted eventually between 2" x 2" protective glasses thus shielding the film from scratches and finger marks; (2) any sequence of slides may be used; (3) the largest, and therefore best, format is used for each subject for the long (35 mm.) side of the frame is accommodated to the longest dimension of the subject. In many instances, then, subjects on Edition B's filmstrips are pictured much larger than on Edition A.

The five series of Budek Filmstrips are arranged in this order:

SERIES 1: ANCIENT ART.

- 1) Babylonian and Assyrian Art. 2) Egyptian Art, Part 1: Architecture. 3) Egyptian Art, Part 2: Sculpture and Painting. 4) Greek Art, Part 1: Pre-Classic. 5) Greek Art, Part 2: Classic and Hellenistic. 6) Roman Art.

SERIES 2: ART FROM CONSTANTINE TO ABOUT 1400.

- 1) Early Christian, Byzantine and Migration Art. 2) Mosaics and Frescoes from the IV to the XIII Centuries. 3) Architecture and Sculpture of the Early Middle Ages. 4) Architecture and Sculpture of the Late Middle Ages. 5) Illuminated Manuscripts. 6) Painting of the Late Middle Ages.

SERIES 3: ART FROM 1400 TO ABOUT 1800.

- 1) Architecture of the Renaissance. 2) Sculpture of the Renaissance. 3) Painting of the Renaissance. 4) Architecture and Sculpture of the Baroque. 5) Painting of the Baroque. 6) Art of the Rococo.

SERIES 4: ART FROM ABOUT 1800 TO THE PRESENT.

- 1) Neo-Classicism. 2) Romanticism. 3) Realism. 4) Impressionism. 5) Post-Impressionism. 6) Art of the XX Century.

SERIES 5: GENERAL ART APPRECIATION.

- 1) Reims Cathedral. 2) Chartres Cathedral. 3) Architectural Styles. 4) History

of Costume from the Year 1000 until 1900. 5) The Treasury of the Siphnians in Delphi. 6) Sports and Games in Ancient Olympia.

Each of these filmstrips has a manual to accompany it. The thirty mimeographed manuals (a total of 220 pages excluding covers) supply enough basic information to satisfy most teachers. These manuals can be bound into a permanent department-index.

Series 1 and 2 are the best of the five Series. Series 3 and 4 show some weaknesses for, as the author admits, appropriate material on Giotto, Duccio, Masaccio, and the frescoes of Raphael and Michelangelo were not available at the time the filmstrips were made up. In Series 3 and 4 however, some works of Cimabue, Sassetta, Fra Filippo Lippi, and Veronese should have been shown.

Series 5, *General Art Appreciation*, is ambiguous and, of the five Series, weakest. It is a monumental task to work out a set of slides on this subject. It is not enough to select examples of architecture, costumes and the Games of Olympia under the label of art appreciation. Much more than this is required.

Every general field of studies must start out with a statement of its universals (the general principles) before going over into a study of its particulars (the individual things). In art appreciation these general principles of *form and matter* should be first explored: What is art? Its purpose? Its need? What is its relation to prudence, morality, illustration, sentimentality, symbolism, propaganda and religion? How does human vision, — that is, the artist's vision — differ from camera-vision? How does the artist attain his end? How do we

know he has attained his end? What are the means, methods, and materials of art production? How are they well or badly used? What are the psychological and emotional properties of lines, shapes, values and colors? What is the impress of cult, terrain, philosophy, climate, etc., on art production? This list, far from complete, is the substructure for general principles of art appreciation. Filmstrips could be made to illustrate these general principles, although, I am the first to admit that it would be a huge undertaking to make the original illustrations that would really clarify art and art-products.

Mr. Budek tells me that Professor Paul Ortwin Rave of the Berlin National Museum is preparing a series of filmstrips with manuals on the History of Italian Painting. Mr. Budek also mentions that he is negotiating for a History of American Painting. While he is contemplating new series, I should like to urge him to consider filmstrips and manuals on the primitive arts of Easter Island, Kingdom of Beni, Africa, Polynesia, as well as filmstrips of Persian, Hindu, Chinese, Mexican, Japanese, Russian, Amerindian, Cretan-Minoan, Paleolithic, Moslem and Coptic eras. Filmstrips on furniture and decorative styles are needed as well.

Mr. Budek also tells me that he will be making, in the near future, double-frame color transparencies for home-mounting — at a most reasonable price. If he does as well with color filmstrips as he has done with black-and-white, we can look forward to some very fine work on Modern and contemporary art, mosaic, icons, stained glass windows and illuminated manuscripts.

Rev. E. M. Catich



C.A.A. STUDENT SECTION



The problem is to build a new world, to define and prepare the structures which will permit man to be fully man in a City worthy of him, to transfigure all things in order to make of them a new world.

Cardinal Suhard — GROWTH OR DECLINE

The formation of the Apostolate of the Arts in colleges, seminaries, novitiates and family groups is the purpose of the College Committee in the C.A.A. There is no doubt that in recent years a growing interest in art has been manifested in all of these groups, but the College Committee realizes that in this widening interest there is the danger of running afiel and losing one's way in the maze of theories and philosophies that surround the subject of art. Therefore, it is timely, in re-opening these columns, to re-state the principles on which the Committee establishes its judgment concerning art.

1. Art, strictly speaking, is the right way of making things. Works of art are the works of man. But man works with both body and soul. He is not merely a machine who turns out better machines, nor is he by nature an æsthete who turns out things that attempt to give pleasure, but which are utterly useless. The things man makes, to be fully human works, must not only express this twofold aspect of man, but must satisfy him both physically and spiritually. Ordinary things needed by man in his everyday life must satisfy his mind as well as his body. Objects planned primarily to elevate and inspire contemplation must nevertheless be subordinated to their proper place in man's life. There is an ultimate order in all things, and man, together with his works, must fit into this order if they are to be good. There is no such thing as "art for art's sake," and it is the problem of the

maker as well as of the user to keep the works of art in their right relationship to man.

2. As Catholics we are concerned primarily with the effects produced on the minds, characters and souls of men by works of art. If there were no effects produced, there would be no reason for us *as Catholics* to consider them, and the term "Apostolate of the Arts" would be a misnomer. We are concerned with the right ordering of things in life under Christ. It is, therefore, the part that art plays in establishing this Christian order that makes us a *Catholic* art association as distinct from an art association.

3. As Catholics, we are concerned with the arts as they are used in the Church, i. e., in the worship of God. As there are various types of worship, ranging from the passive, unintelligent and sentimental, to the alert, intelligent and healthy, so there are various types of art that lead to, and grow out of the parallel types of worship. As members of the Mystical Body we are concerned with strengthening our fellow members in their worship and in surrounding them with every possible aid to a closer union with their Divine Head. Works of art that have sprung from sound and intelligent Christian minds (and these are the opposite of pietistic minds) have a sound and intelligent character stamped upon them. They form one of the strongest aids to bringing about this closer union with Christ. By reason of their strong impact both on man's senses and on his mind,

they move him, consciously or otherwise, toward right order in thinking, acting and worshipping. This is the aim of the Apostolate.

4. The four causes, according to St. Thomas, remain the basis for a sound judgment of works of art: the purpose (final cause), the material (material cause), the artist and his tools (efficient cause), and the character of the work (formal cause).

These principles will be used in analyzing and evaluating various works of art both on the professional and on the student level. The Easter issue of the *Quarterly*

will cover various handlings of the theme of the Resurrection through the ages, with at least one example of student work. Through the bi-monthly *Newsletter*, the college groups will be kept in touch with the problems, projects and discussions that are carried on in other colleges, and from these the subject matter will be determined for the subsequent Student Sections here. There is no doubt that controversies will arise, but these can be stimulating and healthy. We hope that students, as well as others interested in students' work will write in their ideas—for or against—the articles in this column.

NEWS & COMMENT

FATHER WALCH, C.A.A. president, reports that the national convention held at Holy Names College, Spokane, Washington, on August 28 and 29, opened with a large attendance at the Missa Contata. Registration totalled 197, while an estimated 60 or more persons attended part of the sessions. The convention proved to be a considerable stimulus to active interest in the work of the C.A.A. in the north-west area.

The President's Report of the convention will appear in the next issue of the *Quarterly*.

A ROSARY-MAKING EXHIBITION is now available for circulation among members and friends of the C.A.A. Father Catich of St. Ambrose College, Davenport, Iowa, has demonstrated with great beauty and simplicity, possible materials, tools and procedures to achieve exceptionally handsome results in making rosaries.

The exhibition is conveniently displayed in a glass-enclosed case. It is an ideal exhibition for schools and convents with little or no exhibition space and limited funds for such a worthwhile project as rosary making.

OUR COVER DESIGN, the first in a series of four, was drawn by John Schappeler

who is, at present, a student at St. Ambrose College under Father Catich. He has been a free lance designer and letterer in Chicago where he also belonged to the Newberry Calligraphic Study Group.

Margaret T. O'Brien has couched the meaning of each of the tree symbols in appropriate words. Of the winter tree for this issue, she writes: *Now all things lie folded in sleep, and the strength of what will be is made ready beneath the earth.*

ILLUSTRATIONS of the Sacred Heart in this issue were made especially for us by the following persons: Sister Mary of the Compassion, O.P., 14th & West Streets, Union City, N. J., page 11; Rev. John L. Walch, Catholic Rectory, Chandler, Okla., page 13; Adé de Béthune, 29 Thames Street, Newport, R. I., page 15 (also page 9); Clemens Schmidt, Mittelheimerstrasse 9, Wiesbaden, Hesse, Germany, pages 21 and 22.

ST. JOHN'S GOSPEL, reproduced on page 23, was lettered by William V. Cladek, Rahway, New Jersey. The cut was loaned to us through the courtesy of Pio Decimo Press, St. Louis, Missouri.

ON OUR BACK COVER appears a symbolic diagram we owe to the kindness of

Graham Carey who writes: "St. Augustine pointed out that a man is encompassed by three classes of beings, and that to each of these classes he owes love, and, on account of his relation, to each a particular kind of love. The design expresses his idea in a diagrammatic form.

The circle represents the individual human soul. Above him is the superhuman world and his upward love is called *worship*. His Creator, the angels and the saints constitute this world.

Beside him, on a level with himself is the rest of the human race, his fellow man, his neighbor. The love of his neighbor is *fellowship*.

Below him lies the subhuman world which God has entrusted to his care, and his love for all that is below is *stewardship*. We divide this world into two parts, the artificial and the natural, and see a real Christian 'love of art' and a real Christian 'love of nature' as the two halves of this stewardship.

As none of these loves can be real unless proceeding from the Christ-love within us, we have put the monogram I X, Jesus Christ, at the center of the circle.

The little diagram thus represents the expansive force of love, the various directions to which it flows, and its divine source in the human heart."

THE EDUCATION COMMITTEE announces a change in roster: Sister Alice Catherine, C.S.J., Holy Redeemer Convent, Marshall, Minnesota, is the new

Elementary Exhibition Manager, and Sister Mary Norita, F.C.S.P., St. Thomas Home, Great Falls, Montana, is the new Mountain Region Representative for the Education Committee.

SISTER JOANNE writes: "Some of our readers have been falsely calling our *Guide-Treasure Chest* Program for February, 1952, a contest. It is *not* a contest. I do not approve of contests, neither does Mr. Shaller, editor of *Treasure Chest*. As he says, 'The parable problem is not, of course, a contest. If it were, we should not be able to take any part in it, for the company is absolutely opposed to contests in any way, shape or form. We are asking our readers to try their hands at something — just as we ask them to write letters to us. We are going to publish some of their artistic endeavors, just as we publish some of their letters. There are no prizes or rewards of any kind.' "

THE APOSTOLATE OF THE PRESS: during Press Month why not try to bring the *Catholic Art Quarterly* to a wider group of readers by initiating a campaign for new subscriptions among students and members of study clubs? A year's subscription is \$2.50 when ordered by a C.A.A. member in lots of five or more, to be sent to the same address. Sample copies for display will be sent on request.

A FREE SUBSCRIPTION to the *Quarterly* will be given to anyone submitting seven new memberships between January 1 and October 1, 1952.

In their thinking, Catholics should never accept a systematic rejection of all that is old, nor a craze in principles for "all that is new." In the first place, an exaggerated Progressivism is both naïve — to any person of reason or experience — and contradictory in terms. What is "modernism" which, in the name of unlimited progress, canonizes one of its transitory moments? That is a "fixism." In making the present, as such, a valid absolute and a norm of action, the Progressivist freezes the becoming in one of its decrepit structures. What he calls "today," another tomorrow will call "yesterday," and will condemn it for this very reason.

Emmanuel Cardinal Suhard